

JEFFERSON JOURNAL

May/June 2018

A 4-Minute Surgery That Can Give Sight To The Blind



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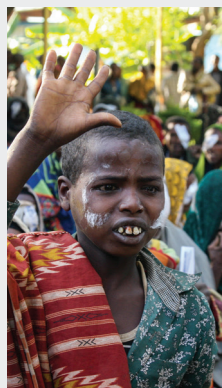
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JEFFERSON JOURNAL

May/June 2018

FEATURED



6 A 4-Minute Surgery That Can Give Sight To The Blind

By Jason Beaubien

The Himalayan Cataract Project is hosting a mass cataract surgery campaign at the medical compound that used to be a leper colony. For one week a team from the nonprofit has set up seven operating tables in four operating rooms and they're offering free cataract surgery to anyone who needs it. On the first day of the campaign it's clear that the need is great. *Jason Beaubien, NPR's Global Health and Development Correspondent, reports from a high-volume surgical center in Ethiopia with a local connection.*

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COVER: After cataract surgery to restore his sight, this man can now read his medical chart. Other patients behind him are about to have the bandages removed from their eyes. *Jason Beaubien/NPR*

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Good Listening

Over the past several years, I've written extensively in this space about collaborations that have been developing among public radio stations and NPR which are creating better and more efficient news coverage for public radio listeners. The idea is pretty simple—local stations and NPR can accomplish more with fewer resources if we work together, share content and create an organizational framework to coordinate and leverage the work of our journalists and reporters.

Recently, a similar collaborative effort has been launched to coordinate the work of stations that offer music as a central part of their mission so that they can better serve their communities. The initiative is called the noncom MUSIC Alliance and its goal is to organize public radio stations, audiences, musicians and supporters into an effective force that can deepen awareness of public radio's unique place in America's music industry and collectively address policy issues to advance our work. JPR is one of over 60 stations that has joined the Alliance.

Public radio has been and remains an essential element of America's music ecosystem. Each week 14.7 million listeners in the U.S. enjoy music curated by public radio stations around the country. Like JPR, these stations celebrate music heritage, innovation and discovery—classical, jazz, blues, indie, folk, bluegrass, roots/Americana, alt-country, Celtic, and other diverse genres. Not driven by commercial forces, public radio stations take a unique approach to programming music, focusing on underappreciated and new musical artists and genres. We also continue to believe that music is best curated by humans and not algorithms—humans with diverse musical backgrounds and a genuine passion for the music we present.

Public radio stations do more than just play tunes, we build community around music—presenting live concerts, promoting live music events and producing live recording sessions and interviews with local and visiting musicians. These events connect musicians and artists with the audiences who enjoy and support their music, boosting local music economies and helping create a healthy environment for live music in the communities we serve.

Establishing the noncom MUSIC Alliance is a step in the right direction for public radio stations dedicated to presenting music as part of their programming. It will sharpen our focus on the common goals of stations and NPR in serving our music audiences and provide a venue to connect stations which have similar music programming philosophies. Over time, it may even help provide a framework that succeeds in creating new innovative programming.

Music on Public Radio

- More than 9 million Americans listen weekly to classical music
- More than 14 million Americans listen weekly to eclectic music formats (including jazz, blues, indie, folk, bluegrass and roots/Americana)

Public Radio Music Collaborations

- Tiny Desk Concert Contest – A fun contest that seeks the most creative performance done behind a desk. The contest showcases the diverse regional flavor of musicians around the country in stripped down performances. Local music stations promote the contest which is judged by a panel assembled by NPR.
- Slingshot 2018 -- A collective effort among NPR and 16 music stations to introduce exceptional up-and-coming artists. Each month during the year the project will introduce three new artists whose music is worth exploring on nprmusic.org.

JPR remains committed to programming music as part of our public service mission. We believe that by actively fostering music discovery and preserving and promoting underappreciated musical genres, we inspire the life-long enjoyment of music and ensure access to music that creates a richer, more diverse culture in our region.



Paul Westhelle is
JPR's Executive Director.



A 4-Minute Surgery That Can Give **Sight** To

Article & Photos By
Jason Beaubien

PHOTO: Amina Ahmed at home in Oromo, Ethiopia. Before having cataracts removed from both her eyes, she had been blind for four years.



The **Blind**

The blind have descended in droves on the Bisidimo Hospital in Eastern Ethiopia.

The Himalayan Cataract Project is hosting a mass cataract surgery campaign at the medical compound that used to be a leper colony. For one week a team from the nonprofit has set up seven operating tables in four operating rooms and they're offering free cataract surgery to anyone who needs it.

On the first day of the campaign it's clear that the need is great.

Ethiopia has just over 100 eye doctors — roughly 1 for every million residents.

PHOTO: Amina Ahmed at home in Oromo, Ethiopia. Before having cataracts removed from both her eyes, she had been blind for four years.



These patients underwent surgery as part of a campaign run by Himalayan Cataract Project at the Bisidimo Hospital in Ethiopia. The bandages are removed the day after the procedure. Surgeons performed more than 1,600 cataract surgeries during a six-day event in December.

“We have like 700 or 800 patients already in the compound and many more appointed for tomorrow and the day after and the day after that,” says Teketel Mathiwas, the Ethiopian program coordinator for the Himalayan Cataract Project.

People hoping to get their sight restored are jammed into the compound’s main courtyard. Others spill out of an office where optometrists are prepping patients for surgery. The line to get into the actual operating theater extends all the way out of the building, up along a covered walkway and then loops around the corner of another medical building. More still are standing outside the hospital gates.

Mathiwas says some patients may have to wait a day or two for the procedure.

“They have tents here,” Mathiwas says. “We give them the food to eat and we try to take care of them as best as we can.”

Some of the patients at the Bisidimo Hospital have only one milky eye. Others are blind in both eyes.

A cataract is a condition where the natural lens in a person’s eye grows opaque. There are various things that can cause cataracts including an injury to the eye or too much exposure to bright sunlight. Some research suggest vitamin deficiencies can be a factor. Cataracts usually develop slowly and are most common in people later in life. Surgery to repair cataracts consists of removing the damaged lens from a patient’s eye and replacing it with a clear, plastic one.

Dr. Matt Oliva, an ophthalmologist based in Medford, Oregon, is peering through a microscope as he makes a small incision in the top of the eye of a patient on the operating table in front of him.

"This is a gigantic one," Oliva says he tries to maneuver the gray cataract out of the slit he just made in the patient's eye. The cataract looks like an opaque contact lens as he plucks it out from behind the cornea. Oliva is decked out in the traditional green medical scrubs you'd expect to see in an operating room except he's wearing the bathroom flip-flops from his hotel. Ethiopian customs seized his suitcase at the airport, accusing him of carrying too much medical equipment. Eventually the officials released his luggage but not until after he'd had to improvise his outfit for a few days.

"The next thing is to put the new lens back into that exact same spot," he says as he slides a tiny plastic lens into the incision.

"This is a lens that costs \$4. It's made out of a plastic material. It can't go cloudy. The cataract can't come back."

The entire operation takes four minutes. Some more complicated cases take longer. It can be harder to work on a person with an extremely deep eye socket. Also if the patient has suffered from trachoma or some other eye disease in the past, the cataract surgery might take up to 20 minutes. But even then this is a relatively quick procedure.

"It doesn't really cost very much money," Oliva says, "and it's insane that there's so many people waiting around for cataract surgery, people that could have their sight restored by a simple and inexpensive operation."

Oliva has been a board member of the Himalayan Cataract Project for more than a decade. He regularly does mass surgical campaigns in Asia and parts of sub-Saharan Africa.

Three local surgeons are working in the adjacent rooms, and three residents are shadowing the team. Together they can remove and replace as many as 300 cataracts a day.

But Dr. Mulu Lisanekwork, an ophthalmologist from Addis Ababa who's working on the campaign, says the number of people with untreated cataracts in Africa is huge. Ethiopia has just over 100 eye doctors – roughly 1 for every million residents. Lisanekwork says all this untreated blindness contributes to poverty in her country.

"People stop being productive when they get cataracts. And productive people are less productive because they have to take care of their blind family members," Lisanekwork says.

Once the surgery is finished, the patient's eye is covered with a gauze bandage. A family member or another caregiver leads the patient to a shaded part of the hospital grounds to rest and sleep off the local anesthesia.

The next morning all the post-op patients gather on long benches in the courtyard of the hospital. Doctors and nurses move from one patient to the next, removing bandages and checking the eyes to make sure there isn't excessive bleeding or other complications.

As Dr. Oliva pulls off the gauze covering Alimi Hassen's eyes, the 80-year-old leaps from the bench as if startled by an apparition, startled that this operation really worked.

Hassen twirls around to take in the scene in the courtyard. As Oliva laughs, Hassen hugs the doctor. Hassen had been blind for 7 years.

The women next to him, their eyes still covered, begin ululating.

As more and more bandages are peeled off, family members of the patients start singing and dancing in the courtyard. Several patients experiment with putting a hand over one eye, then the other, checking out their restored sight.



Ahmed Ali, the day after his cataract surgery. He has just had the bandages removed from his eyes and can see again. Ali, 75, was blind for 5 years.



A patient awaiting cataract surgery at the Bisidimo Hospital sits by a wall with strips of tape. After surgery, the tape, with the initials of the doctor, is used to hold the patient's bandages in place. The number on the tape serves as a running tally of that doctor's surgeries for the day.

Oliva says the entire cost for this event – including paying staff, renting equipment, transporting patients back and forth to their villages – breaks down to just \$75 per patient.

He calls cataract surgery the low-hanging fruit of international health. The Himalayan Cataract Project started working in Nepal in the 1990s and now hopes to tackle the leading cause of blindness in sub-Saharan Africa.

The HCP was a semi-finalist last year for the MacArthur Foundation's 100&Change competition, a search to find a group delivering bold solutions to one of the world's most critical problems. (The \$100 million prize went to Sesame Workshop and the International Rescue Committee to educate displaced kids in the Middle East.)

The World Health Organization estimates that more than 2 million people in Africa have lost their sight due to cataracts.

Amina Ahmed was one of them. For her cataract surgery was transformational. The 60-year-old Ahmed had been totally blind for four years. She heard about the mass cataract surgery campaign on the radio and decided to go.

"When I went to the hospital I couldn't see and now I can see everything," Ahmed beams after returning home. "I'm very happy. I can see the faces of everybody."

She shares a one-room mud-walled structure with several generations of relatives. There's no electricity. The kitchen is out front around an open fire pit. The toilet is a wooden latrine at the opposite end of the family's small, dusty plot.

Her 2-year-old great-grandson, wearing a torn t-shirt and no pants, jumps into Ahmed's lap to welcome her home.



Mohamed Arab raises his hand to indicate that he can see after his cataract surgery. He was previously blind in both eyes. Arab, who gives his age as 15, was one of the younger patients. Now that he can see he says he hopes to be able to go to school and study.

“Initially I could only hear his voice and I knew him through his voice,” she says. “Now I can see his face.”

Ahmed’s grown children are overjoyed that she can see once again. Her daughter, Zeyneba, says it was very hard to take care of Ahmed in recent years.

“It was very difficult to take care of her,” she says. “Even if we left her in the house she wouldn’t be able to see who is coming and going.”

Earlier at the hospital Dr. Oliva had mentioned that in Nepal blind people are at times called a “mouth with no hands” because they have to be fed but can’t work.

Ahmed’s niece, Asha Yussuf, says they had to watch Ahmed constantly and even keep the chickens away from her.

“The chickens come, they drink her tea, they steal her food,” she says with a laugh.

But the simple cataract surgery has changed all that. So those thieving chickens need to look out.



Jason Beaubien is NPR’s Global Health and Development Correspondent on the Science Desk. In this role, he reports on a range of health issues across the world. He’s covered mass circumcision drives in Kenya, abortion in El Salvador, poisonous gold mines in Nigeria, drug-resistant malaria in Myanmar and tuberculosis in Tajikistan. He was part of a team of reporters at NPR that won a Peabody Award in 2015 for their extensive coverage of the West Africa Ebola outbreak.

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Alimi Hassen, 80, had been blind for 7 years. After his eyesight was restored, he hugs his surgeon, Dr. Matt Oliva from the Himalayan Cataract Project.

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Mother's Day Miracle

My family is a mixture of believers and nonbelievers. My father, at one extreme, hasn't stepped foot in a church except for marriages and christenings for more than half a century. At the other extreme are the three preachers and divinity school students. In between are the regular churchgoers and the vague believers who are not churchgoers. But on the second Sunday of May, 2003, we all went to church. It was not Jesus but my mother who performed this miracle.

I was a part of the miracle, since I had gone to Georgia to be with her when she came home from the hospital after her stroke. Immediately after I arrived, a week before Mother's Day, she began letting me know through broad gestures, twenty-questions guessing, rudimentary aphasia-affected spelling, and difficult-to-follow vocalized words that her Mother's Day request was to have all her family who were in Atlanta at that time go to church with her. For days she had me list the people who would be there—her five children, three sons-in-law, two grandchildren, her husband, and herself, twelve of us in all. She had me call the church and reserve, specifically, the second pew from the front on the pulpit side. She picked out the menu for the brunch we would serve: I would make banana bread, grits soufflé, and fruit salad, and I was to ask my sister to bring polenta and salmon mousse and my nephew to make bread. We would serve champagne mimosas. All week, Mom wanted to tell every visitor who came to the house what she would be doing on Mother's Day, a message I usually conveyed because "church" was a particularly difficult word for her to say. After a week of practice, she was getting pretty good at it.

When I went to get Mom up that morning, she looked at me and said in clear enough speech that I understood at once, "This is the day the Lord hath made." I said yes, and he made it for mothers. She dressed carefully for this first public appearance since her stroke, choosing the clothes in which she had celebrated her sixtieth wedding anniversary, a lime-green long skirt and a long-sleeved blouse that covered her dangling arm. Even in sneakers instead of the pumps she wanted to wear, she looked charming.

It was a morning of moist eyes. At the sanctuary door, my mother left her wheel chair behind and, leaning on my father's arm, walked down the side aisle of the church to the pew marked "reserved for the Coogles." The rest of the family followed. Numerous beaming friends came up to greet her warmly, to give her a hug, shake her hand, welcome her back. Each

time, Mom smiled and gestured proudly at the miracle beside her. After the service, our progress back to the car was like a receiving line in which the guest of honor moves instead of the line of people because by then Sunday School was out and a stream of friends from the Sunday School class Mom had attended for sixty years kept stopping us with heartfelt greetings.

It was all a great success—the public appearance, the walk down the aisle, the pew filled with family, and the brunch with its spread of food and champagne and its Mother's Day gifts and cards, but nothing could have made Mom happier than the promise given and fulfilled to have all of us sit in church with her that morning. And whatever our religious beliefs, no force in the world could have kept a one of us from being there.

When I went to get Mom up that morning, she looked at me and said in clear enough speech that I understood at once, "This is the day the Lord hath made."



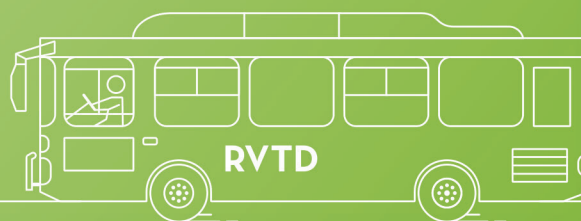
Diana Coogle has lived in the mountains above the Applegate River for 45 years.

*This essay is from Diana Coogle's new book, *At the Far End of Life: My Parents' Aging – and Then My Own*, a book of essays and poems that look at the far end of life with tenderness and humor. Diana blogs weekly at dianacoogle.blogspot.com.*



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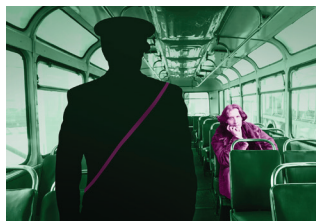
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May/June Events

May 10, 11, 12, 17, 18, 19 at 8 pm
and May 19, 20 at 2 pm

OCA Theatre presents:

A Man of No Importance; Lyrics
by Lynn Ahrens, Music by Stephen
Flaherty, Book by Terence McNally
SOU Main Stage Theatre
\$21 Regular, \$18 Senior,
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Monday May 21 at 7:30 pm

OCA Music presents:
**Cascade Clarinet Consort and
Siskiyou Saxophone Orchestra**
**performing *Pictures at an
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SOU Music Recital Hall
\$10 Regular, \$5 Senior,
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Thursday May 24 at 7:30 pm

**OCA Music presents: SOU
Percussion Ensembles**
performing *Shared Spaces*
with guest artist Lynn Vartan

SOU Music Recital Hall
\$10 Regular, \$5 Senior,
FREE full-time students

May 24, 25, 26, 31,
and June 1, 2 at
8 pm; June 2, 3
at 2 pm

**OCA Theatre
presents:**

Dear Brutus

by J.M. Barrie
SOU Black Box Theatre
\$21 Regular, \$18 Senior,
\$6 Full time student



Sunday June 3 at 6 pm

OCA presents:

SOU Dance Show

SOU Music Recital Hall
\$10 Regular, \$5 Senior,
FREE full-time students



Thursday June 7 at 7:30 pm

OCA Music presents:
SOU Wind Ensemble Concert

SOU Music Recital Hall
\$10 Regular, \$5 Senior,
FREE full-time students

Sunday June 10 at 3 pm

OCA Music presents:
SOU Choirs Concert

SOU Music Recital Hall
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DAVE JACKSON

To Me It Makes Good, Good Sense

What is the greatest rock and roll album of all time? This isn't a simple question, but I'm glad you asked. It's just the kind of issue I love spending time discussing.

The first thing you must consider when determining something so important, is what it means to be the GOAT. In sports, at least you have stats to compare. With music, it's a more difficult task. When deciding the best, musician, band, album, song, what is the criteria? Is it critical acclaim? Awards? Album or ticket sales? The answer to all those questions is, yes, sort of. With art however, and especially popular music, there is gray area. Opinion plays a big roll. I'm not a fan of the song "MMM bop", but sales and time on the charts would indicate that my opinion has little to do with what the rest of the world thinks is great. So, in trying to distill this, I am going to attempt to look past my personal favorites to something somewhat objective and get down to the best example of a rock and roll album to explain to someone who has never heard the genre.

First, let it season for a while. *Let Me Get By*, by Tedeschi Trucks Band and Michael Kiwanuka's *Love and Hate* are among my recent favorites, but they have only been around a few years. To be the GOAT, they will have to still be cool in the future. I see Beyonce's *Lemonade* eventually making this list. The Rock and Roll Hall of Fame says inductees must have been recording for at least 25 years. For the purposes of this, I am going to say 20 years. Fun fact, as I am writing this, the song "Dreams" by Fleetwood Mac, from the album *Rumors*, has reached number 16 on the Billboard Hot Rock Songs chart thanks to a Twitter meme of a color guard team using it in a routine. U2 toured last year on the 30th anniversary of *Joshua Tree* and had the second highest grossing tour of 2017. This is the kind of staying power an album should have to be the best ever.

The best rock album should have broad appeal. Sorry, Los Lobos. *Colossal Head* is among my favorite rock albums, but almost no one has heard it (despite my efforts). The GOAT should have instantly recognizable songs pretty much anywhere in the world. Songs that have been reinterpreted or used in commercials (yeah, I said it) or played in stadiums during sporting events or turned into ring tones or sampled by hip hop artists. It should have songs you are sick of but still know almost all the words.

With apologies to *Frampton Comes Alive*, *Song Remains the Same*, *The Last Waltz* and *Stop Making Sense*, no live music. Fantastic music, but an album should be mostly original material to meet these criteria.

The first thing you must consider when determining something so important, is what it means to be the GOAT.

Rock and roll is a broad category and that's good. A shortlist of best rock albums could include Michael Jackson's *Thriller*, *Hotel California* by the Eagles, or Led Zeppelin's fourth album (the one with *Stairway to Heaven*). Hundreds of other albums make the category because of impact. The albums you know by name only; *Dark Side of the Moon*, *Sgt. Pepper's Lonely Hearts Club Band*, *Appetite for Destruction*, *Sticky Fingers* and *Tapestry* could all be considered.

If the goal is to present the best example of rock and roll, it has to be catchy. A great chorus can make a song. You may not know all the verses, but everyone can sing "We are the Champions", "Yellow Submarine" and "Margaritaville." Sometimes it's a hook. *Johnny B. Goode*, *Day Tripper*, *Whole Lotta Love*, *Satisfaction* and just about everything by the Rolling Stones and Tom Petty and the Heartbreakers have memorable riffs that draw you in.

For me, if you cut through all of this, one album emerges. It came out, roughly halfway between Chuck Berry and The Foo Fighters at a time when American rock had grown out of its awkward teenage years, took a trip or 2 around the globe and started college. It was 1980, in between the heady prog rock of the '70s and the hair metal of the '80s. They added a little bit of punk sensibility and a little glam guitar to what was essentially straight forward three chord rock songs not too different from Creedence Clearwater Revival or Buddy Holly. For better or worse, its lyrics seem to be aimed straight at males aged 16 to 30 and you can just hear the precursor to the bravado of hip hop and later bro-country. It had huge hooks. Two measures consisting of six muted quarter notes on a guitar and two beats on a hi-hat kick off the title track and make you anticipate one of the sharpest hooks of all time. At one point it was controversial. Lately it has been used in black Friday commercials for a major retailer that at one point refused sell their music. You know at least four of the songs almost all the way through. AC/DC's *Back in Black* is the Greatest Rock and Roll Album of All Time. As Brian Johnson says in "Rock and Roll Ain't Noise Pollution "...rock and roll ain't no riddle man. To me it makes good, good sense."



Dave Jackson hosts *Open Air*, weekdays on JPR's Rhythm & News Service.

The oceans off Oregon and Washington are ground zero for ocean acidification, and Northwest scientists are working on new ways to adapt.

Can Kelp And Seagrass Help Oysters Adapt To Major Ocean Change?

Brian Allen is up to his elbows in cold, black water. He's hanging over the side of a small boat, trying to pull in a tangle of ropes.

They're heavy and being dragged sideways by the current. He strains against them.

Allen is a researcher with the Puget Sound Restoration Fund. He's working within a 2.5 acre plot of open water near the mouth of Hood Canal, west of Seattle. The area is roped off on two ends, and inside dozens of buoys bob in the low chop.

Below the surface, there are 60-foot grow lines covered in yellow sugar kelp.

Allen untangles a line and hooks it onto a manual winch at the back of the boat. He starts cranking the kelp to the surface.

"Here's good looking plant," he says, grabbing one of the 6 foot blades of kelp. "I use the term plant loosely, they are not plants. They're protists related to slime molds and amoebas."

But like trees, bushes and other plants, kelp makes energy through photosynthesis: carbon dioxide in, oxygen out.

And this exchange of gasses is what scientists are trying to understand and harness in an effort to adapt to a major and troubling shift in ocean chemistry happening around the world.

Ya Got Trouble

The world's oceans are giant carbon sponges. They suck up about a quarter of the carbon dioxide we pump into the air. And for the past century, people have been pumping CO₂ into the atmosphere at unprecedented rates.

On land, the carbon is causing climate change. But in the ocean, it's changing ocean chemistry - causing seawater to become more acidic.

That's no good for all kinds of sea life, especially those with shells.

The oceans off Oregon and Washington are ground zero for ocean acidification, and Northwest scientists have been at the forefront of a new line of research. They're testing whether marine plants can help shellfish, and the more than \$200 million industry built around them, cope with these changes.

Betsy Peabody of Puget Sound Restoration Fund helped organize the research on Hood Canal. Federal, state and university researchers are running tests at the kelp farm. They're looking at changes in pH, how much carbon is being taken out of the water, and how tiny marine snails called pteropods (important creatures at the bottom of the ocean food chain) are responding.



Caleb Davis of Baywater Shellfish Farm examines a "good lookin' oyster."

NICK FISHER, OPB

There's also potential practical applications because being surrounded by low-carbon seawater makes it easier for shellfish to grow.

"You could create, in theory, a kind of seaweed filter, you know curtain, around where you're growing shellfish. So that as water is circulating through that system, seaweed is pulling CO₂ out of that water," Peabody says.

The kelp project is happening in part because Washington state prioritized this kind of ocean acidification research back in 2012. Oregon's committee appointed to work on the issue met for the first time this year and have yet to set priorities.

But researchers in the state are already looking at another marine plant that's showing promise.

Probing the Shallows

Oregon State University scientist Caitlin Magel sifts through a muddy clump of leaves and roots in the shallow water of a tide flat in Netarts Bay on Oregon's North Coast. She's surrounded by a long, thin bed of sea grass.

"It's the native eelgrass to the Pacific Northwest," she says of the bright green grass, lying flat on the mud at low tide.

The seagrass uses photosynthesis like kelp. But unlike sugar kelp it persists from year to year and also has roots.

"They have this below-ground carbon storage that can lead to long-term sequestration of carbon," she says.

Magel is trying to get a handle on just how much carbon these shallow eelgrass beds are pulling out of the water. She's taking samples from several bays along Oregon and Washington to see how this differs in each location.



GREG DAVIS

OSU researcher Caitlin Magel takes samples from an eelgrass bed in Netarts Bay, OR.



GREG DAVIS

Stephen Schreck (left) and Ryan Cox of Puget Sound Restoration Fund collect kelp samples.

Other scientists are seeing reductions in ocean acidification immediately around seagrass beds, especially during the day when the plants are actively using photosynthesis to grow.

"It could be grown in and amongst, for instance, an oyster aquaculture bed," Magel says. "Or in the case of a shellfish hatchery, they could pinpoint where they're drawing their water, so that they're drawing from within an eel grass bed."

There is still a lot that is unknown about the potential of kelp and sea grass to provide relief for ocean acidification. There's healthy skepticism that marine plants can make a difference on a broad scale, because the ocean is huge and plants mainly grow in coastal areas. And like terrestrial forests, there's no way kelp and eel grass can keep up with the rate of human carbon emissions.

But the target of much of this early science in the Northwest is shellfish production. And by focusing on smaller-scale benefits, the research is creating a path coastal communities can follow to adapt to the changes that are happening outside their doors.



Jes Burns is the Southern Oregon reporter for Earthfix, a collaboration of public media organizations in the Pacific Northwest that creates original journalism which helps citizens examine how environmental issues unfolding in their own backyards intersect with national issues. Earthfix partners include: Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio and KLCC.

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The Future Is Always “Plastics”

I got into the technology field back around the time the World Wide Web was a nascent technology that its inventor, Tim Berners-Lee, probably didn't even foresee how broadly the Web would impact the modern world and, arguably, change the course of human history.

Berners-Lee's invention was, of course, built on the work of the early pioneers of the Internet whose initial goals were simply to connect several computers into a network of computers. And their work in turn was built upon the efforts of their predecessors who built the first computers. And so the iterative story of technology goes further and further back into the past all the way to our most distant ancestors who created the first technologies some 10 million years ago: tools made from stone, wood, antler, and bone.

Since then, technology has advanced not in an intuitive and linear way, but in an iterative and exponential way. This is summed up well, I think, by the computer scientist and futurist Ray Kurzweil in his “Law of Accelerating Returns”, which states that “fundamental measures of information technology follow predictable and exponential trajectories”.

One of those fundamental measures is the better-known “Moore's Law”, which was coined by Intel founder Gordon Moore in 1965 and predicts that the number of transistors in an integrated circuit will double every 2 years. That doesn't sound like much but Moore's Law has stayed the course and that's why today you can hold in your hand a smartphone that has more computing power than all of the computers on Earth back in the day when Gordon Moore came up with Moore's Law.

We, of course, don't marvel at any of this on a daily basis. Just like we don't marvel at the layers of inventions and technologies it takes for the Internet to work on a daily basis or how petabytes of data is exchanged around the globe via wireless radio signals you cannot see and transported via more than a million miles of fiber optic cable at the speed of light, brought from there to here in mere milliseconds.

Science fiction writer Arthur C. Clarke famously stated that, “Any sufficiently advanced technology is indistinguishable from magic.”

For most people, the Internet *is* magic. That is, if they think about it at all. For the Internet, like most technologies, was novel at first but then became ubiquitous and faded to the background fabric of everyday living just as electricity, telephones, automobiles, televisions, refrigerators, and microwave ovens have.

But the Internet is not magic—it's the culmination of some very significant advancements in Science, Technology, Engineering, and Mathematics that make it all possible.

Today, we refer to these collectively as “STEM”. It's a catchy acronym that we like to toss around when talking about the future of education.



The Department of Education has developed a “Five-Year Strategic Plan for STEM Education” and schools all across the country are pursuing the development of “STEM Curriculum” and investing millions of dollars in the construction of “STEM Classrooms”.

This begs the question: Is the pursuit of STEM worth all of this?

My answer to that question is most definitely yes, but with an important caveat that I'll get to shortly.

Whenever I talk about “STEM” I can't help but be reminded of a scene from the 1967 movie *The Graduate* starring Dustin Hoffman as the recently graduated Benjamin Braddock who's trying to figure out what he's going to do with the rest of his life now that he's graduated with a bachelor's degree. His parents throw a graduation party for him and one of the attendees is Mr. McGuire, a businessman who pulls Benjamin aside to counsel him about his future:

Mr. McGuire: I want to say one word to you.

Just one word. Are you listening?

Benjamin: Yes, I am.

Mr. McGuire: Plastics.

Benjamin: Exactly how do you mean?

Mr. McGuire: There's a great future in plastics.

Think about it. Will you think about it?

“Plastics.” That quote ranks #42 on the American Film Institute's top 100 movie quotes. I know this because I Googled it.

To a certain degree, all educators and parents are a bit like Mr. McGuire, telling students what they should consider doing with their future, which is always some version of “plastics”.

At the risk of sounding like just another Mr. McGuire, I think that one of the things current students should consider doing

Continued on page 23



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Alternate Reality: The High Tech Future Of Fake News

Welcome to another episode of “OMG!! Democracy Is Doomed!!”

The recent media spectacle of Facebook CEO Mark Zuckerberg enduring two days of grilling at the hands of semi-clueless senior citizens in Congress highlighted the ways in which we’ve surrendered all manner of information about ourselves to social media companies. It also demonstrated how that data can be unscrupulously used, not only by vendors to separate us from our money, but by fanatics, foreign agents and Macedonian teenagers to distort and manipulate our politics, as well.

Mr. Zuckerberg apologized abjectly and promised new policies and procedures to prevent his company’s complicity in future electoral shenanigans.

But technology doesn’t stand still, and a global army of skilled and innovative geeks is tirelessly at work, developing new digital tools to further blur, if not obliterate, any line between the real and the fake.

Take Lyrebird ... This Canadian startup has a new product which allows you to create a voice clip of pretty much anyone saying anything. Just feed Lyrebird 60 seconds of someone’s voice, and it will use that sample to synthesize a reasonably convincing recording. The company promotes Lyrebird using a fake video clip of former president Barack Obama touting the new technology. As NPR’s Tim Mak writes, “It’s not perfect – it sounds like Obama coming in over a bad phone connection. But it sounds like Obama.”

It turns out software giant Adobe is working on similar technology called VoCo with which users can create convincing fakes of people saying things they never said.

As we go further down the rabbit hole of the 21st Century mediascape, we find Clone Zone. With this app you can copy any website – say, the New York Times or NPR.org – and create an altered version of it. Put in your own headlines, articles, photos, links, etc. It doesn’t change the original website, but you can share your altered version on Facebook, Twitter or anywhere else you’d like to sow a little confusion.

At this point, there are several similar products available, using pitch lines such as “Allows You To Remotely Manipulate The News” and “Edit A Google Results Page And Prove What You Say Is True.”

These join increasingly sophisticated face-swap apps. These allow users to put one person’s face onto another person’s body in a video. So far, it’s been used mostly for creating fake porn using the likeness of Daisy Ridley, Taylor Swift and other unfortunate celebrities. But it’s easy to see even more sinister uses.

The developers of these digital products are not unaware of the potential for mischief (or worse) that their creations pose.



In the “Ethics” section of their website, Lyrebird’s founders—three students from the University of Montreal—concede their technology could be used for malicious purposes.

“This could potentially have dangerous consequences such as misleading diplomats, fraud, and more generally any other problem caused by stealing the identity of someone else,” they write.

Their solution: make the technology available to everyone. That way, since everyone will know such technology exists, they’ll be more skeptical and less likely to be fooled by it.

The creators of Clone Zone are similarly unperturbed about the potential misuse of their product. Created by a Brooklyn creative studio called 4Real, Clone Zone is described as an “art project” that gives users the power to push back against the algorithms that determine what you see on the web. Founders Slava Balasanov and Analisa Teachworth told the multi-platform multimedia publication *Motherboard*:

As users, because the way we get information is changing so rapidly, we really have to be conscious of what the sources are,” says Balasanov. “There’s already so much fake stuff on Facebook. A flood of nonsense. Being able to wade through that and figure out what is important, and what is valuable, is a necessary skill for everyone.

Adds Teachworth, “if anything, we want to make people *more* aware. Make people more conscious, not less.”

Supporters of these technologies say this isn’t all that different from, say, Photoshop, and simply requires people to be aware of the possibility of fakery. This will make us all more wary and less likely to be fooled, they say. Continued on page 23



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Inside The Box

Continued from page 19

with their future is being involved to one degree or another in the study of computer science, which will increasingly permeate all modern scientific and technological advancements.

Most future jobs will be in the STEM fields, many of which will, in one way or another, involve computer science. Some of those will be opportunities that we don't even know exist yet. For example, a year ago, no one was thinking there would be a demand for "blockchain analysts". A year ago, most people hadn't even heard the term "blockchain". Today, most people have probably heard the term but don't know what it is.

Like Mr. McGuire's "plastics", there's a great future in STEM but—and here's that caveat—only if we combine it with some wise ethical and moral guidance that is uniquely human.

There's a great future in STEM education too, but only if it is not at the expense of the study of the humanities, of history, philosophy, art and literature, which are foundational to the development of wise, ethical, and moral human beings who will, quite literally, be inventing the future that we all, for better or for worse, will have to live in.

Think about it. Will you think about it?



Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.

On The Scene

Continued from page 21

But since these technologies are certain to improve and produce increasingly seamless fake results, it seems the result of the proliferation of these technologies is more likely to be a generalized disregard for the difference between truth and lies.

Already, people are all too willing to accept and "share" fake news on social media. Is it really plausible that people will suddenly be motivated to do the work of sniffing out fakes and exposing them?

If we really can't tell the difference between the real and the fake, all that's left is our tendency to believe what we want to believe. Social media already amplifies that impulse. The proliferation and wide distribution of technologies make it easy for pretty much anyone to create sophisticated fake video, audio and websites will only feed a generalized public cynicism that nothing is to be trusted.

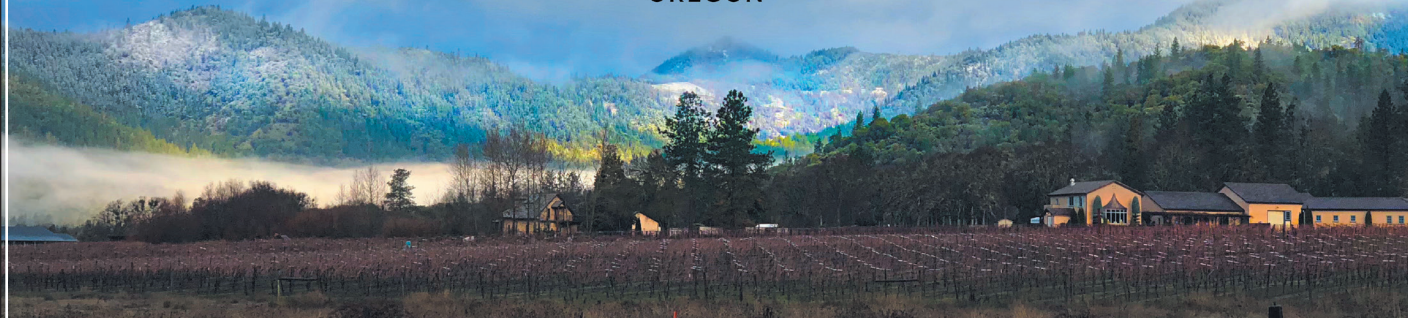
You don't have to be paranoid to see the dire social and political implications of that.



Liam Moriarty has been covering news in the Pacific Northwest for more than 20 years. After a stint as JPR's News Director from 2002 to 2005, Liam covered the environment in Seattle, then reported on European issues from France. He returned to JPR in 2013, turning his talents to covering the stories that are important to the people of this very special region.

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3:00am World Café

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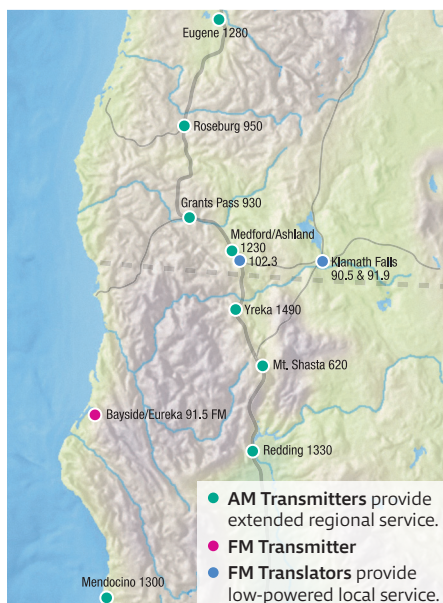
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5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Q the Music / 99% Invisible
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am TED Radio Hour
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
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THEATRE

GEOFF RIDDEN

Good Sense And Sound Judgement...

I'm not a great fan of the Oregon Shakespeare Festival's adaptations of English novels. It is difficult to encompass the narrative scope of a novel in two hours traffic on the stage—and then, there are the accents: I sit in the darkness hoping that all will be well, and that the actors will have found a way to sound English. (I actually spend a good deal of time in the theatre being anxious—I so want productions to succeed.—but more of that anon.)

In point of fact, recent plays with English accents have risen to the challenge—notably in *Shakespeare in Love* last season and in *Sense and Sensibility* currently: kudos to voice directors, David Carey and Robert Ramirez, respectively. There was scarce a slip in the diction in the Austen adaptation, due in part, perhaps, to the fact that, with the single exception of Brent Hinkley in the role of Thomas the servant, none of the cast was obliged to adopt a regional or lower class accent. They were all in command of their upper class accents, and this was no doubt a considerable support to their becoming such credible characters.

I've not spent such an enjoyable afternoon in the theatre for quite some time, and certainly not laughed out loud so often.

Moreover, the plot of this book, although not simple, does not involve so many twists and turns as, say, a Dickens novel, and that, coupled with an admirable economy of staging, led to a production which was charming, well-paced and entirely comprehensible.

The set (in effect the interior hallway of a country house, somewhat past its prime) remained the same throughout the play and changes of scene were indicated by the simple rearranging of chairs and tables, by the closing of a curtain, by shifts in the lighting, and by the use furniture brought on through the trapdoor. Members of the cast moved chairs and worked as a choric (and physical) ensemble to flesh out the narrative, and to show the reaction of society at large to the lives of the central characters.

This adaptation was more faithful to the novel than the 1995 film in retaining allusions to other literary works: for example, this adapter trusted that the audience would have heard of Cowper. It was very touching to hear Kevin Kenerly reading from *Romeo and Juliet* and to remember his playing Romeo in



The Ensemble of Destiny of Desire sings, dances and plays during a transitional moment in this “unapologetic telenovela in two acts.”

PHOTO BY JENNY GRAHAM, OREGON SHAKESPEARE FESTIVAL

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2003 opposite Nancy Rodriguez who plays Elinor Dashwood in this production. There is much to be said for keeping the continuity of a repertory company.

I would give special praise to the young Samantha Miller, a trainee who gave such a polished performance as Margaret Dashwood and Lucy Steele—she will be someone to look out for in the future.

There were aspects of *Sense and Sensibility* which were at times reminiscent of a telenovela (yes, I'm aware of the anachronism!): the sudden revelations of previous relationships, the intrigue and the mistaken identities. For fans of the real telenovela, OSF offers *Destiny of Desire*. Whoever proposed this production deserves the thanks of us all. It is an inspired choice of play, and I am sorry that it is not running for the whole season—by the time you read this column, this exuberant and entertaining blend of music, song, drama and dance may well have become completely sold-out.

The cast, drawn in part from the original production in Washington DC, to which some regular and much-loved OSF stalwarts have been added, worked, like the cast of *Sense and Sensibility*, as a mutually supportive ensemble. There was doubling, and, as in the Austen adaptation, some very fine physical acting, including not only slow motion movement but even total rewinds! Each moving of the stage furniture became itself an amusingly choreographed event.

I've not spent such an enjoyable afternoon in the theatre for quite some time, and certainly not laughed out loud so often.

The cast were clearly enjoying themselves, but nowhere near as much as the audience: we loved every moment.

There was something almost Shakespearean in this story of the children who are switched at birth and brought up by the wrong families—a sign, perhaps, that there really is a finite store of narratives. When I was preparing to watch a real Shakespearean narrative in the shape of *Henry V* (a narrative based in history, I grant you, but still a narrative shaped by Shakespeare—*histoire* rather than history), I became anxious again. This was, after all, the very first Shakespeare play in which I acted (as Salisbury in the early 1960s), and in which I learned the invaluable lesson that no actor ever leaves the theatre until the performance is complete: our Mountjoy the herald, who should have been doubling as the Duke of Burgundy, slipped out to a nearby pub on the final night after his role as Mountjoy was done, and never returned ...

So, would this be a good *Henry* or not? I rehearsed in my head the catchy ways I would introduce a critical review—"Hank Sank"- "Hank Stank"- "Hank's Rank". I won't get to use any of them, because I loved this production. But, in true telenovela style, I will postpone telling you why I loved it until next time...



Geoff Ridden has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email classicreadings@gmail.com



Elinor Dashwood (Nancy Rodriguez, upper right) and her family must navigate their gossip-filled community (Ensemble).

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Another Place Plastics Are Turning Up: Organic Fertilizer From Food Waste

Tiny particles of plastic are showing up all over the world, floating in the ocean, buried in soil, in food and even in beer. Now there's new research that's found microplastics in fertilizer—organic fertilizer from food waste, in fact.

Collecting food waste to make fertilizer is a big deal in parts of Europe and is catching on in the U.S. But Ruth Freitag, a chemist at the University of Bayreuth in Germany, says there's a problem.

"What happens most of the time is that people don't like to put garbage into the bin as it is. They like to wrap it up," she says—usually in a plastic bag. Freitag says some of the contamination also comes from plastic food wrappers as well; she can tell by the type of plastic they find.

Writing in the journal *Science Advances*, the team reports finding plastic in fertilizer made from food waste from both households and commercial sources. These are small particles, fractions of an inch, that result from the composting or "biodigesting" processes that turn organic waste into fertilizer.

Freitag says the takeaway message here is that even an environmentally friendly idea like using food waste for fertilizer can go awry in unexpected ways.

"Some good ideas work, but only when people are responsible," she says, noting that German laws for recycling organic waste are pretty clear—and strict. She notes that communities or businesses planning to recycle food waste should keep in mind how easily it can get contaminated with plastic.

Eventually, she says, the plastic pieces get washed out of the fertilizer that's spread on land and washes into waterways.

That's where researcher Chelsea Rochman at the University of Toronto has been finding tiny pieces of plastic. "If we move away from the ocean and go upstream," she explains, "there's evidence of microplastics in rivers and lakes and other freshwater bodies."

In a perspective published this week in the journal *Science*, Rochman notes that she's found tiny bits of plastic in what comes out of sewage treatment plants. That "sludge" is sometimes used for fertilizer. "The sewage sludge, for example, that we're spreading on the earth [is] a source of plastic out into

Collecting food waste to make fertilizer is a big deal in parts of Europe and is catching on in the U.S.



the environment," says Rochman, who studies aquatic ecology. "How is that interacting with animals and soils?"

Rochman says there hasn't been much research on tracking microplastics on land. Most people have been focusing on where it usually ends up: the oceans. But it's clear that microplastics are making their way into the food chain. "We find it in our seafood," says Rochman, "we find it in our sea salt. There's now evidence of it in drinking water."

Rochman says there's good news here, though. As people track the myriad pathways that plastic waste takes, the closer they get to cutting it off at the source.



Christopher Joyce is a correspondent on the science desk at NPR. His stories can be heard on all of NPR's news programs, including NPR's *Morning Edition*, *All Things Considered*, and *Weekend Edition*.

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Leapfrogging isn't about supplanting traditional schools, Winthrop explains, but it does address the need to change how they do business.

Want Change In Education? Look Beyond The Usual Suspects (Like Finland)

In a tiny hamlet in Tanzania, children who have never been to school, and can't recognize a single letter in any language, are about to start learning basic math and reading. They'll do this with the help of a cutting-edge, artificially intelligent "tutor" who can hear what they are saying in Swahili and respond meaningfully.

In the slums of Bogota, Colombia, children play with special board games, dominoes and dice games that can teach them math and reading in a matter of months. Youth volunteers in the community help bring the games to younger children.

On the outskirts of Tokyo, a kindergarten is built more like a giant playground. There is a circular park on the roof. You can reach classrooms by climbing a tree. A slide that goes from top to bottom of the building and the furniture is made of lightweight wooden boxes that the children can reconfigure themselves.

These three ideas have something in common. Each is part of a distinct global effort underway right now to identify important innovations in education and to help them spread.


The first project, RoboTutor from Carnegie Mellon University, is one of the just-announced finalists in the Global Learning Xprize, a \$15 million innovation competition sponsored by Tesla founder and visionary Elon Musk. Mission: Create a software application that will enable children to learn basic math and reading independently.

The second, Literacy Education and Math Lab or LEMA, was highlighted in a recent report from the Brookings Institution's Center for Universal Education titled "Can We Leapfrog? The Potential of Education Innovations to Rapidly Accelerate Progress." Brookings has cataloged 3,000 innovations from 166 countries so far.

Continued on page 35



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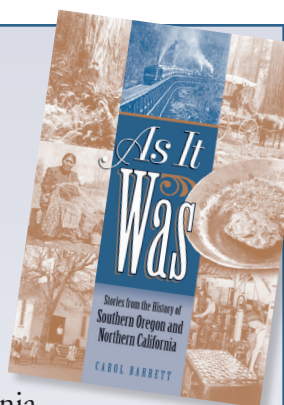
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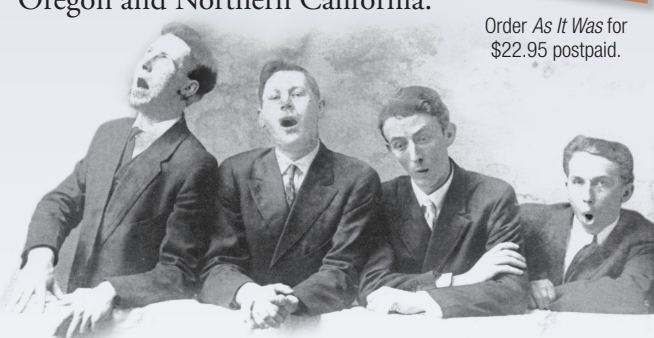
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The third, known as Fuji Kindergarten, was picked by a Finnish nonprofit called HundrED dedicated, again, to spreading the top educational innovations from the world, around the world. Today they announced their first global group of 100 ideas from 42 countries.

Something big is happening here. Governments, nonprofits, donors and educators are gearing up to try to solve two intractable, and seemingly disparate, problems — at the same time.

The first one is that not enough children are learning the basics. The second is that the basics are no longer enough. And to solve these two problems, they are working hard to spotlight and spread innovations that go far beyond Silicon Valley.

100 years behind

The first problem, and likely the most familiar, is inequality. More than a quarter of a billion kids worldwide don't attend school, and that number hasn't budged for a decade. The Global Learning Xprize challenge is addressed specifically at these children, who may never see the inside of a schoolhouse or meet a trained teacher.

For those who are in school, meanwhile, there is a massive gap in basic skills between the richest and the poorest. You can express this as points on a standardized test: in the United States, for example, that gap is almost 40 percentage points in math at the highest level.

Or, you can express it in years: Adults living in the poorest countries in the world are about as educated as the average for adults in rich countries 100 years ago. And, at the rate they're going, it would take another century to catch up.

But there's a second problem. Just learning reading and math the way it was done 100 years ago is not going to prepare anyone for the future. Up to 70 percent of the tasks in most jobs are on track to be automated, leaving only the most creative, empathetic, technically fluent, collaborative work for humans.

Students need to find motivation and meaning, and take a playful attitude that makes it safe to try and fail.

It's as though half the world's children were 100 years behind on learning to walk, but everyone now needs to dance.

From walking to dancing

That's why Rebecca Winthrop of Brookings asked the question "Can We Leapfrog?" In other words, she says, "How quickly can we transform both what and how children learn?"

Leapfrogging as a concept is often associated with technology. Countries in sub-Saharan Africa, southeast Asia and elsewhere adopted mobile communications without ever having extensive landline or telegraph networks. Kenya is a world leader in mobile payments because the system came in before people had formal bank accounts or credit cards. Social goals like sustainability can leap forward, too. This summer the nation of India, where car ownership is far behind the U.S., announced a goal to sell only electric vehicles by 2030. China is leading the world in both production and installation of solar power.

But schooling is fundamentally a human enterprise.

Change can't just be a matter of mass-producing some technological marvel and pushing it to market. And there are many in the development world, says Winthrop, who argue that poor countries should master the basics before trying to address

21st century skills. Can you really take people who can't walk and show them the moonwalk?

Her work argues that it has to be both/and.

"From the learning sciences literature we know that kids can learn small things," like addition and subtraction, "on the way to big things" — like creativity and collaboration, she says. "We're not doing poor kids any favors by the drill-and-kill method." Projects like LEMA, the board game project that started in Latin America and is now in 16 countries, bring a playful attitude to learning, which is part of cultivating what Winthrop calls a 21st century "breadth of skills."

Leapfrogging isn't about supplanting traditional schools, Winthrop explains, but it does address the need to change how they do business. Even in rich countries with high literacy rates, like the United States for example, there's a great deal of dissatisfaction expressed about education. And here's where leapfrogging really gets interesting: Some of the places with the fewest resources can become sources for huge inspiration.

Identifying great ideas is one thing, but getting them to spread is another. It requires overcoming a silo effect, says Saku Tuominen, the Finnish innovation expert who is the creative director of HundrED.

"If you think of a teacher in Helsinki, New York, New Delhi, Stockholm, Buenos Aires, they haven't got the faintest idea what is happening in another city on the classroom level," he says. In fact, they often don't even know much about what the teacher down the hall is doing.

One theme he's identified among the innovations highlighted so far has to do with exactly that problem: thinking about new ways for teachers to collaborate and co-teach. Other professions are increasingly evolving in a collaborative direction, he notes; why not teaching?

His nonprofit offers free support in PR and consulting to educators with ideas worth sharing, and it helps identify schools that want to adopt the ideas. "We're moving to a global world and it's time to make education global as well."



Anya Kamenetz is NPR's lead education blogger. She joined NPR in 2014, working as part of a new initiative to coordinate on-air and online coverage of learning.

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In her *National Geographic* story, Norris digs into some of the feelings that white Americans have expressed.

Michele Norris On The Anxiety Of White America And Her Optimism For The Future

In its Race Issue, *National Geographic* magazine examines the state of race relations in the United States, including an acknowledgment of the racism that permeated its own pages for decades. Among the magazine's contributors this month: Michele Norris, former host of NPR's *All Things Considered*.

Norris currently runs The Race Card Project, in which she asks people to send in their thoughts on race in just six words. When she began the project in 2010, Norris assumed she'd hear mostly from people of color. She was wrong.

"I think what happened, is people felt that they had an entry into a conversation that wasn't always welcome to them," Norris tells NPR's Sarah McCammon. "White Americans – in very large numbers – bought into the project and decided to share their stories."

In her *National Geographic* story, Norris digs into some of the feelings that white Americans have expressed. Her story focuses on the town of Hazleton, Pa. In the year 2000, the population of Hazleton was more than 95 percent white; today it's more than half Latino.

INTERVIEW HIGHLIGHTS

On change being uncomfortable, no matter where it's coming from

When people talked about it, it was often the notion of suddenly being outnumbered – that's a word that I heard over and over and over again. Going to the doctor's office and suddenly looking around and realizing that everybody else is Hispanic. Going to the local Walmart... and realizing that, "Boy, the things they're selling in the produce aisle are different," or "There's a whole aisle where everything is in two languages, and I never noticed that before."... "Suddenly it feels like this community that I knew so well" – so what they were saying is that they don't feel like it's "theirs" anymore. ...

And that coupled with economic changes, with jobs disappearing. And that coupled with – you know, the cultural things in a town that has had a very strong immigrant population for decades. There were people from Italy, and people from Ireland, and people from Germany and Montenegro and Slovakia and Slovenia, and they all had their traditions. And suddenly they have to make space for newcomers who come in.

And that has happened throughout decades in America, but when the newcomers are brown, and when the newcomers speak a different language, and when the newcomers are less interested in assimilating in the same way and suddenly speak-



Michele Norris

ing English – they want to hold on to their old culture or they want to hold on to their old language ... suddenly the word "immigrant" when it's spoken now doesn't have the same ring to it.

On race as subtext

They wouldn't necessarily say "those brown people," or "those Latino people." There would often be sort of proxy for that – "the food is different, the music is different, the town feels different." There was a large "threat" narrative – safety is a big issue here. People felt like, with the changing community, the crime rate had increased, or that they just didn't feel as safe as they used to.

In some cases it was for a good reason – someone had literally driven a car into their restaurant, or someone had had a wallet taken. In a lot of cases, though, the fear was based on something in the abstract, not something that had actually happened to them – but the fear that if they *did* go downtown that bad things would happen, or if they *did* go to the mall that it no longer was as safe as it used to be.

On the generational shift

There was a difference in the way that people who were more advanced in years talked about it, than the kids. Because the kids are in probably the most diverse environment – they all go to the same schools, they play on the same sports teams, they cheer together on the cheerleading squad, to some degree they socialize with each other. ... They had a sort of more direct approach to talk about some of these things than people who still



GILLIAN LAUB/NATIONAL GEOGRAPHIC

Felyssa Ricco stands outside the house in Hazleton, Pa., where she lives with her mother and stepfather, Kelly and Jesse Portanova. In addition to flying Old Glory and other flags, such as “Don’t Tread on Me,” the Portanovas sometimes fly the Confederate flag, saying it’s a way of standing up to those who believe it shouldn’t be displayed or who want to disregard America’s history.

lived in communities where they lived and worshipped among people who looked like them or had a similar background. ...

I remain optimistic, and yet I’m pragmatic. And so I know that when we say that race is perhaps an easier concept for young people ... it’s easier, but it’s not easy. It’s not yet easy. And a mistake that’s often made is thinking that because they ... inherited this incredible degree of integration that was completely foreign to just one or two generations ahead of them, that all the problems have been solved. That’s not true. ...

I think future is still something that we should be optimistic about, but it might take two, three, four generations before some of this gets easier. And it’s not just because of demographics and race, it’s also because of the economic tumult that we’re facing, and it’s also because of technological tumult – I mean, people’s jobs are being replaced in large part by technology, and that creates a certain degree of vertigo. So it’s not one thing. There are a lot of onions in that stew.



Alyssa Edes is a producer of *All Things Considered* at NPR.



Sarah McCammon is a reporter covering the Mid-Atlantic and Southeast for NPR’s National Desk.

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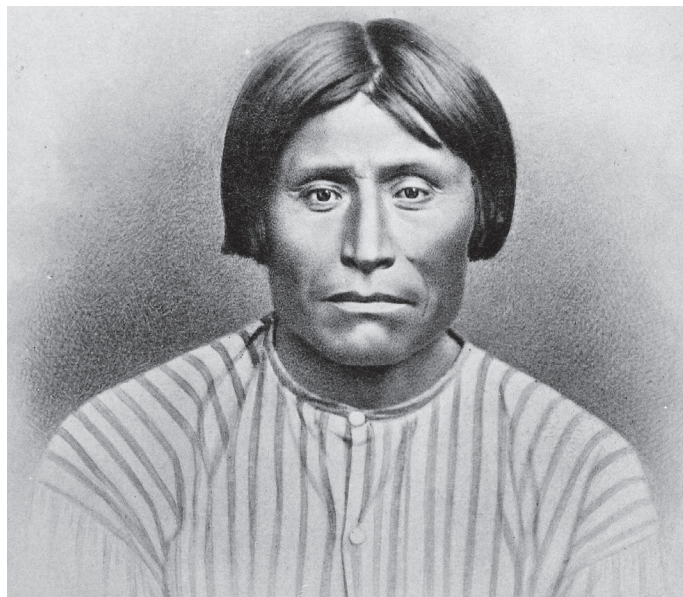
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The Photography Of The Modoc War

The story of how Modoc leader Kintpuash, also known as Captain Jack, resisted American settlement in the upper Klamath region is one of the most inspiring and tragic tales of the Oregon Territory. In 1873, Kintpuash led a small group of Modoc to several decisive defeats over thousands of U.S. Army soldiers and Territorial volunteers. Today, Jeffersonians can visit the locales of the campaign, the lava bed ‘stronghold’ where the Modoc defended themselves, the Canby Cross that marks the location where Kintpuash assassinated General Edward S. Canby, or the Fort Klamath Museum where Kintpuash, and his fellow Modoc leaders Schonchin John, Boston Charley, and Black Jim were hanged and buried after their final surrender.

The Modoc War gained national attention when it took place, and the story of the Modoc’s desperate resistance and the Modoc leader’s subsequent martyrdom endures, memorialized in Dee Brown’s classic 1970 book *Bury My Heart at Wounded Knee*. Within the last four years, at least three works have been published about the subject: Cothran’s *Remembering the Modoc War*, McNally’s *The Modoc War* and Compton’s *Spirits in the Rocks*. The Southern Oregon University Laboratory of Anthropology (SOULA) is always interested in how the past is remembered and presented, and the Modoc War is especially intriguing in this regard. It occurred at an inflection point in American history as the Industrial Revolution accelerated, driven by novel technological advances spurred in part by the recently concluded Civil War. Unlike earlier conflicts, the war was covered in real time by a national media thanks to innovations such as the camera and the telegraph that linked the events in the far-flung State of Jefferson to population centers in the Bay Area or in the Eastern states. The Modoc War was a prototype of a modern media event, complete with embedded celebrity journalists and the propagation of “fake news” that played on peoples’ prejudices.

We thus were thrilled to have Eric Gleason, an archaeologist working for the National Park Service, on our January episode of Underground History. The NPS manages the Lava Beds National Monument and wanted to preserve the extensive material legacy left by the Modoc War. Between 2008 and 2010, Gleason, along with archaeologists Jacqueline Cheung and Devery Saluskin, and students attending a Portland State University field school surveyed and mapped the lava beds landscape, documenting artifacts, fortifications, military positions, and encampments. Gleason and his colleagues also compiled historic photographs taken during the war. The photographic evidence was rich: among the press at the lava beds in 1873 were Louis Heller, a resident of Yreka, and Eadweard Muybridge of



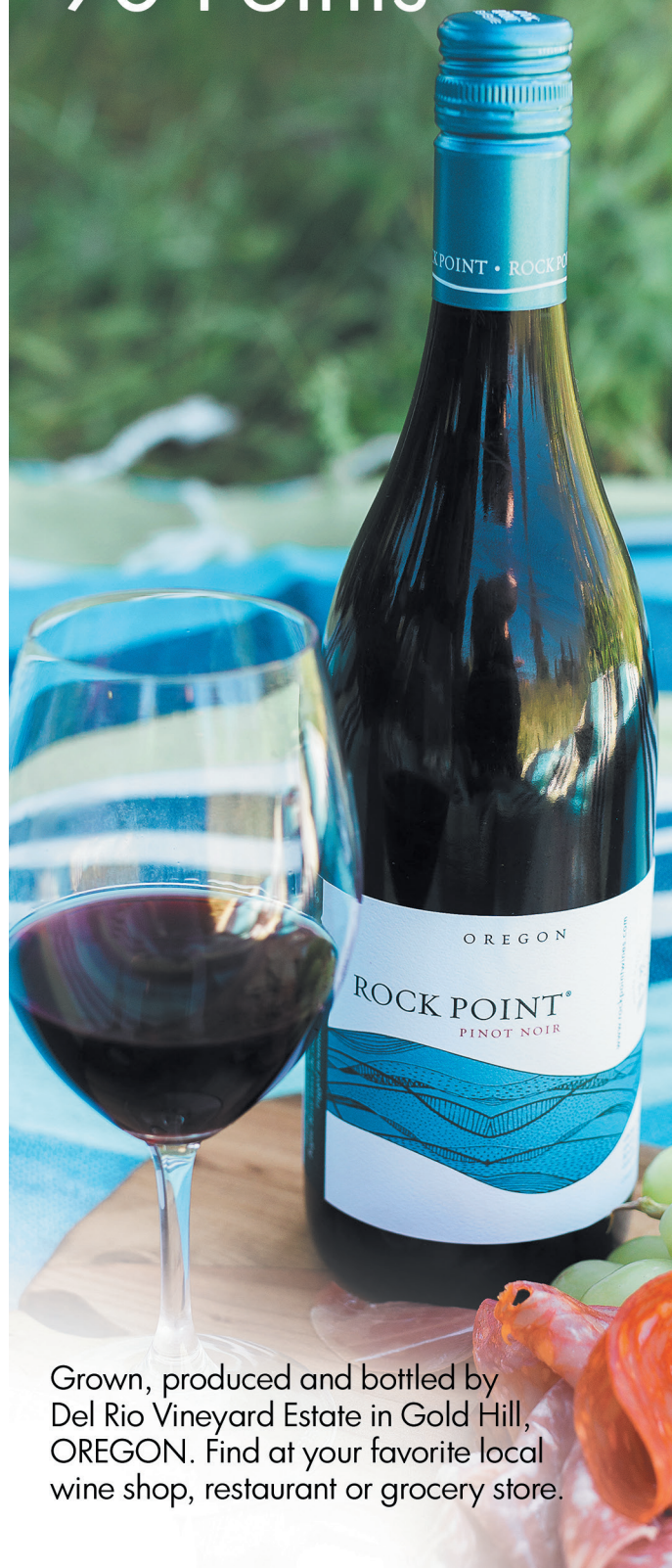
Kintpuash, also known as Captain Jack, photographed by Louis Heller. In 1872-73, Kintpuash led the Modoc in their resistance against American Settlement in the upper Klamath River area. After his eventual surrender, Kintpuash was hanged at Fort Klamath, Oregon on October 3, 1873.

San Francisco, who together took dozens of then-state of the art stereo photographs of the participants and landscape of the Modoc War itself. Both used the opportunity to advantage. Heller’s self-published photographs and stereo cards were so popular that within months they were being mass-produced in San Francisco. Muybridge’s photographs were part of the army’s official report, but he, like Heller, also sold his images to newspapers both during and after the War, where they found a national and international audience.

The archaeologists examined Heller’s and Muybridge’s photographs to identify important locations: where certain positions were held by the army or were defended by the Modoc, artillery positions, or where individual Modoc families were encamped. Many of these were then identified during the archaeological survey, recorded by GPS, and recreated with digital photography, leveraging the 19th century technology with modern archaeological technology to document and protect this archaeological landscape.

As with any piece of historical information, the photographs needed cross-referencing. One of Muybridge’s photographs of an indigenous person kneeling and pointing a rifle over a rock wall was purported to show a “Modoc Warrior on

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the War Path,” but in actuality was Loa-kum Ar-nuk, who, with other men from the Warm Springs Reservation, had been hired by the U.S. Army to help fight the Modoc. The battle scene was staged, because it was impossible to capture such action with their slow bulky cameras and tripods. Heller and Muybridge leaned towards dramatic effect over accuracy, and based on the work of the archaeologists, at least some of their photographs are mislabeled as to their subject, location, or orientation.

The Modoc War project challenges the stereotype of archaeology perpetuated by Hollywood movies and followed by amateur artifact collectors as a treasure hunt to loot artifacts stripped of context for personal ownership or commercial gain. The Modoc War archaeological project was non-invasive and most cultural items were left carefully in place. Gleason and his colleagues demonstrate the advantages of combining contemporary technology with historical sources to learn about the past and provide information to help the NPS improve the ways the public can visit the lava beds. Rather than destroying tombs in search of a single artifact or declaring that artifacts ‘belong in a museum,’ a modern day Indiana Jones would more likely be at a computer terminal, using a GPS unit, or helping construct an interpretive trail that allows the visitors to enjoy a historic place with the least impact, and that tells the story as accurately as possible.



Dr. Mark Tveskov is a Professor of Anthropology at Southern Oregon University and Director of the Southern Oregon University Laboratory of Anthropology.

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DON KAHLE

Putting The Dime On Oregon's Bottle Recyclers

Supermarket chains are allowed to “pay their way out” of their state-mandated redemption responsibility.

Their collection trucks are still emblazoned with the web address they popularized with an advertising campaign, even though the redemption rate doubled over a year ago. How well do you “know your nickel?”

Visiting www.knowyournickel.org will land you at Oregon Beverage Recycling Cooperative's website. (Just to save you the trouble, www.knowyourdime.org will get you to the same place.) Who is the Oregon Beverage Recycling Cooperative?

It's a story worth knowing, because those are your nickels-cum-dimes being collected whenever you buy a beverage. I can offer you a brief rundown, and yes — I'll be glad to add my two cents.

Oregon Beverage Recycling Cooperative was incorporated in 1987, but didn't do anything notable until it consolidated Container Recovery, Inc. and Beverage Recyclers of Oregon in 2009. It was ready to go when Oregon expanded its first-asterisk-in-the-nation Bottle Bill.

(Vermont had the nation's first “bottle bill” in 1953, but repealed it in 1957. British Columbia was first to enact a beverage recycling deposit system, one year before Oregon passed its Bottle Bill in 1971.)

Oregon's large grocers and beverage distributors have used OBRC as their front man to lobby for changes to how Oregonians recycle. They promised everybody something they wanted. It was less about beverage, more about leverage.

Lawmakers in Salem were assured that more containers would be recycled, with no cost to the government. The public was promised easier, more efficient bottle returns. Grocers could look forward to not mixing bottle sales with bottle redemptions.

You could have asked anyone in the grocery business what part of their job they liked the least. Nobody wanted to deal with the messy and sometimes dangerous work of collecting and crushing glass so it could be efficiently hauled away to make more glass.

Automated systems were constantly getting jammed. Bins of heavy glass had to be regularly swapped out. The grocery industry prides itself in optimization and cleanliness. Redeeming bottles and cans is neither.

Lobbyists like one-stop shopping as much as supermarket customers, and that's what they got in 2007, when the legislature mandated a top-to-bottom review of Oregon's container redemption system.

In 2009, bottled water was added to the redemption system. In 2011, the legislature passed another update which required the Oregon Liquor Control Commission to double the deposit amount if the redemption rate fell below 80 percent for two consecutive years.

That's exactly what happened in 2016, when OLCC announced the deposit would double to a dime, beginning April 1, 2017. Why did the redemption rate fall below the acceptable level? One factor that must have contributed was that third promise made by the OBRC — the one they made to the grocers.

They began building BottleDrop™ Redemption Centers in 2014. Yes, they are clean and well lit — at least when they first open, as another site did in Springfield this week. Yes, they are modern and somewhat automated. But no, they are not as convenient as redeeming your bottles at the store where you bought them.

Supermarket chains are allowed to “pay their way out” of their state-mandated redemption responsibility. That's not a viable option for corner stores, so many of them are forced to accept bottles brought to them or prey on the public's ignorance about what is required by whom.

But this is all about knowing your nickel, er, dime, right? So where does the dime go after you pay the deposit at the store? It goes to the OBRC, which is effectively privately owned by beverage distributors. The dime comes back to you if you return that bottle, but what if you don't? In large states like California and New York, that money is added to the state treasury, but not in Oregon.

The dime stays with the OBRC, to fund bottle collection and more BottleDrop™ Redemption Centers. The OBRC and its members benefit when redemption rates decline. “The beauty ... is it relies on the people who don't participate to fund it,” OBRC lobbyist Paul Romain bragged to *Willamette Week* last year.

Now you know.



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at www.dksez.com.

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SPLENDID TABLE

LYNNE ROSSETTO-KASPER
& SALLY SWIFT

Summer Fruit Pizza With Rosemary & Basil

Yield: Makes one 14- to 16-inch pizza, serves 8 to 10

Time: 30 to 40 minutes prep, 15 to 20 minutes cooking, 45 to 60 minutes total

This big, dramatic, open-face fruit tart looks like it just came off the set of an Italian country magazine shoot. Better yet, it's nearly no work. Bake the crust ahead when summer temperatures are cool. Whenever you feel like serving the dessert, slather it with the ricotta-mascarpone cream (done ahead as well) and top it with the fruit and herbs. Any single fruit or combo works, but ripe melons and stone fruits with berries are a favorite.

Cook to Cook: A great trick to save time is to assemble the dry ingredients and the butter (cut into 1-inch chunks) for the pastry ahead of time and store it in the freezer. Write a note on the bag, "add 1 beaten egg and 2 to 3 tablespoons of water." When ready to assemble, the frozen blend goes right into the food processor. The extra chill is a little insurance against the butter melting and possibly giving you a tough crust.

You could bake the crust up to 3 days ahead, and blend the ricotta filling up to 2 days in advance. Assemble the pizza just before serving.

Ingredients

Pastry

1½ cups unbleached, all-purpose flour (measured by dipping the measuring cup into the flour, scooping up and leveling)
Generous ¼ teaspoon salt
1 tablespoon sugar
1 stick plus 2 tablespoons (5 ounces) cold unsalted butter, cut into chunks
1 large egg, beaten 2 to 3 tablespoons ice water, or as needed

Ricotta-Mascarpone Topping

1¾ cups (15-ounce container) high-quality whole-milk ricotta
1 cup mascarpone cheese
Grated zest of ½ lemon
½ vanilla bean, split open, seeds scraped away with tip of sharp knife and reserved, or 1½ teaspoons vanilla extract
⅓ cup sugar, or to taste

Fruit and Herbs

½ medium-size ripe cantaloupe, honeydew, casaba, or a mix of melons, cut into ¾- to 1-inch pieces
2 plums or 1 nectarine, cut into wedges
1 to 1½ cups berries (blueberries, raspberries, cherries, or blackberries)
10 to 12 fresh basil leaves
Leaves from a 4- to 5-inch branch of fresh rosemary
Shredded zest of ½ a medium orange
A few grinds of black pepper
Pinch of salt
⅓ to ½ cup sugar, or to taste

Instructions

1. To make the pastry, combine the dry ingredients in a food processor or large bowl. Cut in the butter with rapid pulses in the processor, or rub between your fingertips, until the butter is the size of peas. Add the egg and 2 tablespoons of water. Pulse just until the dough gathers in clumps, or toss with a fork until evenly moistened. If the dough seems dry, blend in another 1 teaspoon to 1 tablespoon water. Gently gather the dough into a ball.

2. Oil a 14- to 16-inch pizza pan. Roll out the dough on a floured surface to an extremely thin 17-inch round. Place on the pan. Trim away all but 2 inches of overhanging crust. Fold it over along the edge of the pan so you have a 1-inch wide border



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A Legacy of Public Radio...

So much has changed since JPR began in 1969. In many ways, public radio has grown up. What was once a struggling — almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by supporting Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To support Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to support Jefferson Public Radio call Paul Westhelle at 541-552-6301.

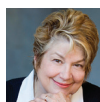


around the edge of the pizza pan. Refrigerate 30 minutes to overnight.

3. Preheat the oven to 400°F. Line the dough with foil and weight it with raw rice or beans. Bake 10 minutes. Carefully remove the lining, prick the crust with a fork to keep it from bubbling, and continue baking another 8 minutes, or until the crust is golden brown. Cool and keep at room temperature up to 3 days.

4. To make the ricotta-mascarpone cream, put all the ingredients in a food processor and purée. Taste for sweetness and add more sugar if desired. Refrigerate until needed. Just before serving, spread the cream generously over the crust.

5. Finish the pizza by dotting the cream with the fruit. You don't want it jammed with fruit; there should be gaps where there's only the filling. Gently tear the basil leaves and lightly rub the rosemary as you scatter them over the fruit. Sprinkle the orange zest, pepper and salt over everything, along with the sugar, and serve up the pizza.



Lynne Rossetto Kasper
is host of
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AS IT WAS

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Elementary School Takes Name From Early Teacher Mae Richardson

By Luana (Loffer) Corbin

One of Southern Oregon's outstanding teachers, Mae Beatrice Richardson, maiden name Nealon, was born near the Table Rocks in 1884 and lived and worked her entire life in Jackson County.

She walked each day to Table Rock School, where she graduated from the eighth grade in 1902. She began teaching at an early age with a three-month assignment at the Mount Pitt District, east of Butte Falls. The county superintendent issued a temporary permit based on her eighth-grade diploma and a promise to earn a teaching certificate.

Nealon taught wherever she was needed, including the Meadows, Agate and Willow Springs schools. After studies at the Oregon State Agricultural College in Corvallis, she taught in the Sams Valley east of Gold Hill.

In 1915, Nealon married Jesse Richardson, and they later purchased the Pendleton Farm near the Table Rocks. In 1924, she returned to teaching for the West Side District, followed by 24 years as a first-grade teacher in Central Point. She retired in 1951, after 36 total years of teaching, but continued to substitute for 10 more years. In 1965, the new Mae Richardson School was named in her honor.

SOURCES: Miller, Bill. "Mae Richardson-a teacher's reward." Mail Tribune, 11 Mar. 2012 [Medford, Ore.] www.mailtribune.com/article/20120311/News/203110335. Accessed 8 March 2018; "Some Jackson County, Oregon, Pioneer Families Mae B. Nealon." rootsweb, Ancestry.com, 10 Aug. 2012, <https://wc.rootsweb.ancestry.com/cgi-bin/igm.cgi?op=GET&db=jaxsearch&id=I4966>. Accessed 4 Mar. 2018.

Modern Grocery Shopping Comes To Medford, Ore.

By Luana (Loffer) Corbin

Today's shoppers wheel carts through stores and head for the cash register. It wasn't always that way in Southern Oregon.

In 1920, grocers William A. Gates and William H. Lydiard opened the first self-service store in Medford. They called it the Groceteria. Shoppers using new-fangled, four-wheeled basket-carts strolled the aisles selecting items and visiting with neighbors.

The Groceteria started as a small store in the Woolworth Building but soon moved to the corner of Central and Sixth streets. In 1930 a West Side Groceteria opened at Sixth and Grape. In 1946, Gates remodeled the Grape Street store, adding other goods for sale, including a bakery, meat department, fountain-lunch counter, and an egg candling department. Gates' idea was to provide good, low priced food and a friendly shopping environment that promoted what he called "dinner table harmony."

The friendliness theme carried over to a radio show, "Friendship Circle," sponsored by



Groceteria and broadcast by KMED radio for 21 years. At the time it was believed to be the oldest show in the United States broadcast on a single station with only one sponsor.

SOURCES: "Geneva Street (Humphrey-Knight Addition) / Old East Medford." News: New News is GREAT News. 8 Sept. 2012. Web. 18 Aug. 2014. <http://www.oldeastmedford.org/>; "Hometown Boy A Boy's Life in Medford 1935-1945." Webfooters. 17 Apr. 2009. Web. 12 Aug 2014; "Medford Pioneers, William A. Gates." Ed. Tina Truwe. Medford mail Tribune, 1920-1956. Web. 8 Aug. 2014. <http://idmind.net>.

POETRY

LISA E. BALDWIN AND
HARRY J. LOWTHER

The Resurrection and Reincarnation of Fort Birdseye

It's hard to look at the place now,
As it is—ghost and carcass scraped bare,
Stripped of its history and character
Save for the shadowed remains of the old
Farm house built in 1856
From the remains of the old
Fort put up in a hurry in 1855
Sheltering settlers and wounded dragoons carried in
From the Hallowe'en battle on Hungry Hill.
Now, 160 years on, the Century Farm has been
Sold by the last of the Birdseyes
To one of the wine makers
From the other side of the river.
Since the last Uprising
Rogue River Indians were killed,
Quelled and Relocated, this place was
The Birdseye Place. Now it will go
The way of the whole valley: 100 acres at a time
Put into grape cultivation
(Or weed cultivation)
To serve the altered states of consciousness
Of the stylish, stressed-out masses
Who will, no doubt, come like land-grant pioneers
To the reincarnated old farm house, the new
Tasting Room at Fort Birdseye.

—Lisa E. Baldwin

Lisa E. Baldwin is a writer, teacher, and gardener who believes poetry is necessary for a good life. A fifth-generation Oregon native, she lives on a little farm in the Lower Applegate Valley with her husband and honeybees. Baldwin works with two groups of fellow poets, The Applegate Poets and the Pagan Warrior Poets. She is also a member of the Oregon Poetry Association, currently serving as OPA's president and co-chair of the *Cascadia* Contest for Oregon's K-12 students. Baldwin's poetry has appeared in several issues of *Verseweavers*, *From the Heart of the Applegate*, and the *Grants Pass Daily Courier*.

Old Gold

Often she told him there was time
Before getting old to sit in sunshine
Ample time to hold her soft warm hand
Watching hills turn gold under autumn sky.

Reds and yellows, bold colors changing,
Gentle hills enfold for their delight.
When they'd won the fight and knew success
They'd watch the gold decorate their hills.

Those and other lies she told herself and him.
As leaves became old gray things in the mud.
She turns her collar against the cold, solitary rain.
Her hills are brown, not gold, and she sits alone.

No need to stop to smell roses.
Aren't there always roses?

—Harry J. Lowther

Harry J. Lowther began writing at age 40 while still teaching. He was a substitute teacher in suburban Detroit schools in 1960 before working for 32 years with the Los Angeles Unified School District. Educated at Wayne State University, Eastern Michigan University, and University of Southern California, he has had poems, stories, and articles published in *IdeaGems*, *Bibliophilos*, *Black Petals*, *Storyteller*, and the *Aviation Journal of Long Beach*. His novella *Six Guns and a Funeral* was published in 2016.

Writers may submit original poetry for publication in *Jefferson Journal*.

Email 3–6 poems, a brief bio, and your mailing address in one attachment to jeffmopoetry@gmail.com, or send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

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